

IN THIS SPRING ISSUE

EXCLUSIVE STUDIO PHOTO FEATURE

PAUL: THE UNCOMMON TOURIST

SINGLES: U.S. AND US

GEORGE HURRELL

RUPERT BEAR UPDATE

Club Sandwich



IN SESSION

No. 40 SPRING 1986

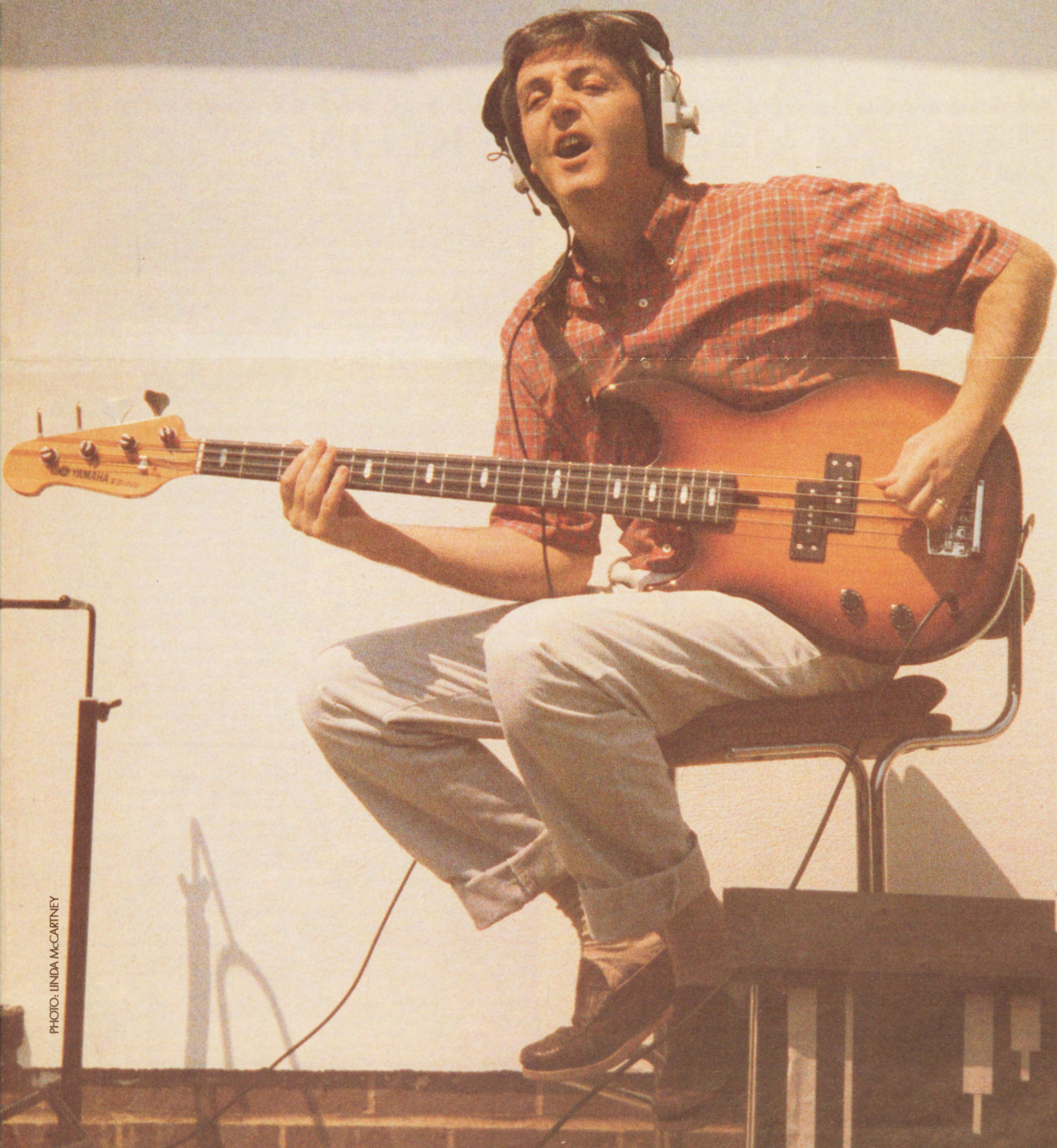


PHOTO: LINDA MCCARTNEY

Club Sandwich

As most of you know, Paul is now nearing completion of his new album, set for a spring release. Our next issue will be devoted entirely to its making, complete with background information and exclusive pix. Recently, in anticipation of the album, there have been many media reports about the possibility of Paul's doing a tour. Paul has no plans for any tours at the moment, as he is concentrating on finishing the album, and has made no decision one way or the other. Fun Club members will be kept fully informed should he decide to do any concerts.

After the runaway success of the *Rupert and the Frog Song* Video here in the U.K. — it was the No. 1 selling music video of 1985 at the Music Week Awards — there are plans afoot for making a feature length version. It is still all very tentative, so there is no news to report on the project.

This is a somewhat eclectic issue of the Sandwich, which we hope you will enjoy. Next time we are resurrecting the Guitar Corner feature from past Sandwiches, which was always popular and informative. We will be featuring the famous Hofner Violin Bass, an instrument with a lot of nostalgia for Paul.

Meanwhile, Linda has become involved in work which links her art to her passionate concern for the environment. In a project for the Council for the Preservation of Rural England, she has been taking photographs of certain threatened areas in southern England, which may become endangered by industrialisation. Other leading photographers involved in this campaign are David Bailey, Lord Snowdon and Donald McCullin. There is also some possibility of Linda's doing a calendar for CPRE in 1987.

Linda also recently contributed four pictures to a joint exhibition of top London photographers held at the Royal Photographic Society in Bath. She showed her photographic sun prints, which utilise the oldest technique in photographic printing: from natural daylight on to fabric. She's had rave reviews, with invitations to show more of these works in other major galleries.

Look out for the album issue next time. Remember, if you're moving do try to give us your change of address at least four weeks in advance, along with your old address. Then you'll be sure to get your issue.

'til next time,

Sue

Meet EDDIE KLEIN

engineering, woodwork and science: "I learned more from my experiments at home than I did from chemistry at school. I made microphones from carbon rods out of an old battery, but when I poured molten lead into the cold battery shell it spattered my face." Another narrow shave was when Eddie made chlorine gas from salt water, using electrolysis. "It reminded me of the swimming pool. In fact, it's highly poisonous, but it didn't do me any harm."

But alongside E. Klein, apprentice boffin, strummed E. Klein, would-be skiffler. Inspired, like many, by Lonnie Donegan, he progressed from taking his guitar to a music shop for tuning at 1/6d (now 7 1/2p) a time to playing with a group at weddings, technical colleges etc. His brother Alan wrote "What A Crazy World" — later the title song for a play and a film — for Joe Brown, among other hits, and Eddie would sing on his demos, getting to know London's few recording studios in the process. "I've always been intrigued by film and tape. Records I regard as black magic" — good pun, Eddie — "and I was fascinated by chord structures, being much better at the theory of music than I was at the practice."

Back in the workaday world, MPL's resident boffin had jobs with a scientific instrument manufacturer (briefly), as a draughtsman and in the British Film Institute's film library. Then, in summer 1967, Eddie answered an advert for an electro-mechanical engineer at the EMI Recording Studios — not called Abbey Road Studios until a certain album had made the address famous — and ended up in charge of all their tape machines. ("Each new machine had more electronics involved than the one before.") It was a year

before he felt really comfortable there: "I was a backroom boy, one of the white coat brigade — it freaked me out when I saw the Beatles in the canteen. Then I got close to Geoff Emerick" — a name familiar to McCartney fans — "and some of the others and became a tape operator to get more involved."

His next step took Eddie Klein still closer to Paul's orbit, as the Apple studios' technical manager, where he got to know more artists and producers. But funnily enough, on his return to Abbey Road some three years later, his first important work was on John and George's early post-Beatles efforts. Then came a "backroom role" on *Wings Wild Life*, though Eddie's first strong involvement was in the mixing of 1978's *London Town*; he then helped to mix *Back To The Egg* the following year. Most of the latter was recorded at Lympe Castle, Kent, but the famous Rockestra session took place at Abbey Road's no. 2 studio ("Paul's favourite") with Eddie in attendance.

"Then came another phone call, asking me to record the 1979 Wings tour." One consequence is that you don't mention fan heaters in Mr. Klein's presence: "It was EMI's first 24-track mobile recording and I was assured it would be OK to warm up the hired van with a fan heater since the cold machines were affecting the tape. Then there was a power cut onstage at Edinburgh and I got the blame!"

Less dramatically, Eddie provided a 16-track machine for *McCartney II* and knocked up a monitor mixer for Paul to hear his efforts in stereo as he worked. Eddie retains fond memories of the album and of "Wonderful Christmas Time", both of which he edited,

though in his words "they're all memorable in their way".

Did he go to Montserrat for *Tug Of War*? "No, to Huddersfield — a much better place. I recorded the National Indoor Tug of War Championships for the sound effects at the start of the album." After some administrative work on *Pipes Of Peace*, Eddie arranged the tape machine and mixing console for the "Eleanor Rigby" sequence at the Albert Hall in *Broad Street*.

Why did Paul decide to have his own studio away from London after all this time? "I think previously he didn't want the encumbrance of a studio which he'd have to use to justify its existence. Then he realised that the studio was intrinsic to his work: Paul doesn't want to be restricted by technology. It [the new studio] was well received as it's workmanlike and practical — the decor is all Paul's, though. I'm glad we hedged our bets between analogue and digital equipment, as it has to be compatible with old stuff recorded in various studios."

In contrast to Paul's normal methods, "Spies Like Us" had to be recorded in a hurry. Did this cause Eddie any particular problems? "I was very tense over possible equipment failures, in view of the deadline." As a well-known perfectionist and a man who knows his way round a studio, was Mr. McCartney demanding to work for? "No. He's very understanding and appreciative as he knows the trials and tribulations involved." Eddie Klein's enthusiasm is surely another reason for Paul's appreciation.

"Unlike most technical people, I had a strong interest in music. I was thrilled when I heard 'Ebony And Ivory' on a builder's radio in Yorkshire, even though I'd been involved only at the demo stage, and it won't be any different now: I shall be thrilled to hear the next one."

CUFF-∞-LINK

for "Do They Know It's Christmas?" from Bob Geldof... The press have been dreaming up some loopy McCartney stories. Just because Paul has been taking regular exercise, this has been taken as evidence that he is getting fit for a forthcoming tour. In fact, this is nothing new: he gave his hobby as running in the 1972 Wings tour programme and told Janice Long about his enthusiasm for exercise in his Christmas radio interview. Also, Paul is not on Daryl Hall's solo album — he was asked, but couldn't spare the time from his own album, now approaching its final stages... "Spies Like Us" is Paul's 100th single in

Billboard's Hot Hundred, including 65 with the Beatles, 31 solo or with Linda or Wings, two with Michael Jackson, one with Stevie Wonder and one with Suzy and the Red Stripes. There were also two Beatles EPs: if you don't know what they are ask your Mum and Dad... If any British fans need hospital treatment in the near future, there may be one compensation. Paul has recorded a second interview for hospital radio, at present being edited. Members of the National Association of Hospital Broadcasting Organisations will receive details in the next mailshot... An actor playing Paul circa 1964 appeared in an

episode of *Joanie Loves Chachi* broadcast by London Weekend Television on 2nd February. The American 'Paul' did OK, making Joanie's dreams come true by appearing on stage with her... Prompted by the British Music Industry Awards, Keith Waterhouse wrote in the *Daily Mirror* on 13th February of the "belief that work shouldn't be fun. Probably if Paul McCartney had made his millions out of exporting dustbin liners he would be Lord McCartney of Liverpool by now." Personally, we're glad Paul opted for the guitar... One of Ralph Steadman's Halley's Comet stamps features the phrase "Twice in a lifetime", since if you live to be 76 or more you may see it twice. There is no connection with the McCartney film song of the same name... Finally, will Suzy please get in touch with Nightfish?

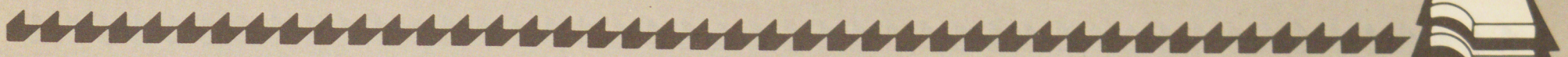


PHOTO: LINDA MCCARTNEY

Although his family were Londoners, Eddie Klein was born in Leicester in 1943 — "because my mother was there and I wanted to be near her": actually, Mrs. Klein was being evacuated away from the German bombs still ravaging London three years after the Battle of Britain. Eddie grew up near Sadlers Wells, home to a very different type of music from that which he would help Paul McCartney produce in later years.

Paul has made use of Eddie's talents over the years, but especially since he left EMI's famous Abbey Road recording studios in December 1984 to work full-time putting together Paul's ideal rural studio, where "Spies Like Us" and the new, eagerly-awaited album were recorded. We talked in the Abbey Road canteen while his children Kate and Christopher played quietly in the background — though the former chipped in with "That's going back too many years!" when I asked Dad about his interests at school. Order restored, I found them to be

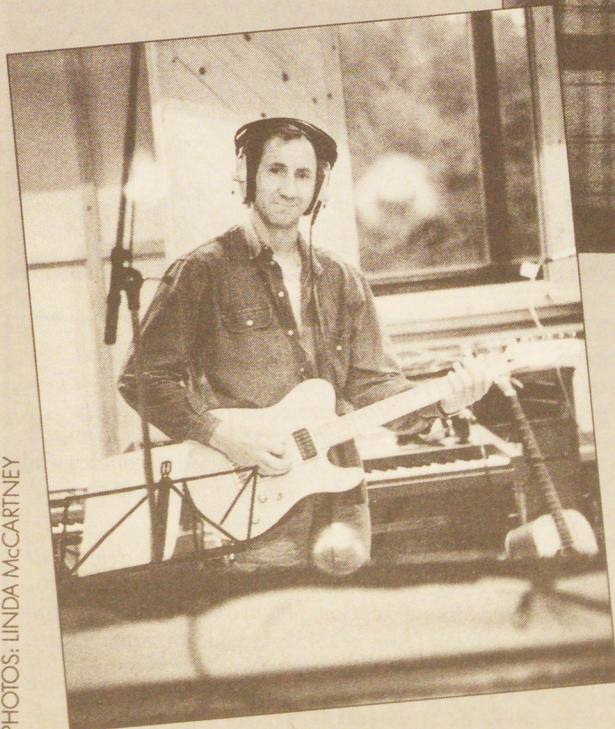
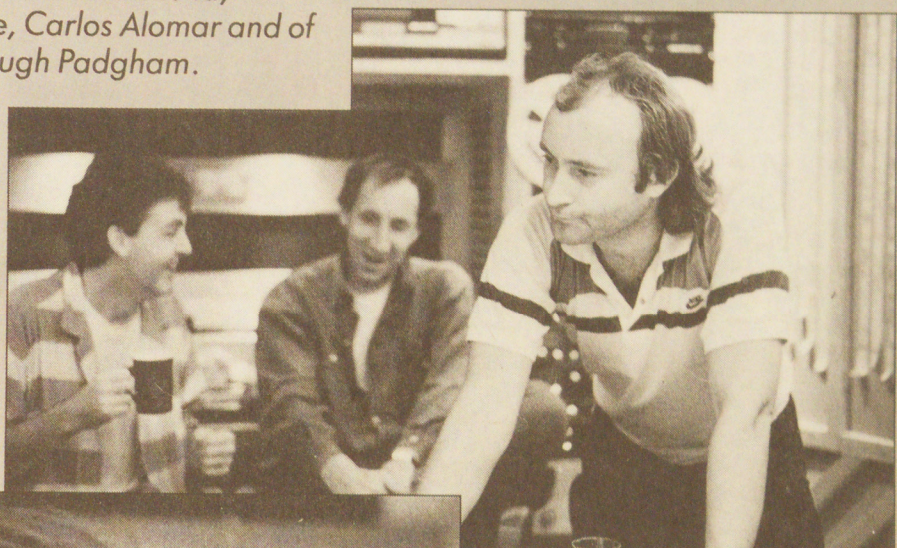
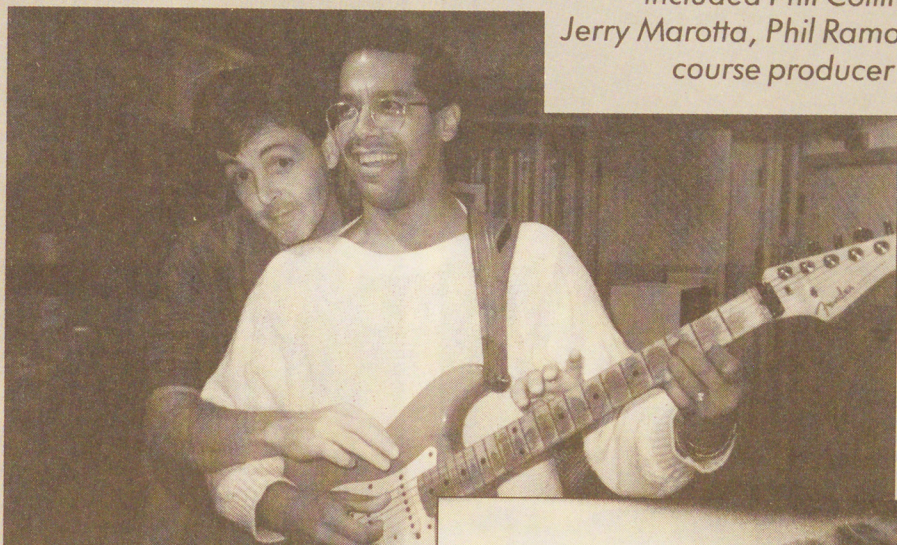
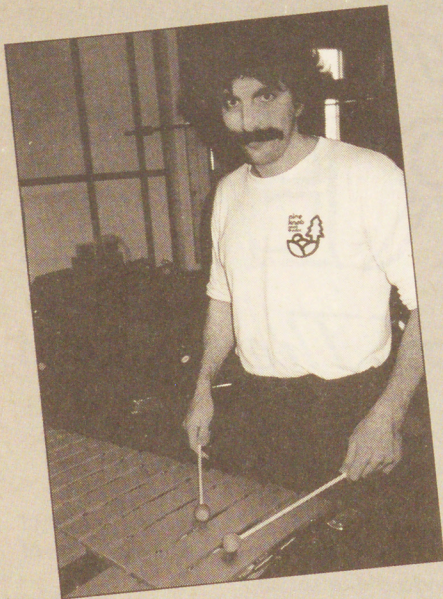
Paul and Eddie Klein aren't just mucking about with that camera, you know. (See above.) Eddie used it to film Paul's tributes to fellow-Liverpudlian Gerry Marsden (shown on British ITV's *This Is Your Life*) and Peggy Lee (to be shown on American TV in a special to celebrate her 40 years in show business)... If we told you a tale of UK LPs for US and problems with CDs, you might have initial difficulties. In plain English, the Beatles' British albums — quite different to the American issues before *Sgt. Pepper* — are gradually to be released in America. We suggest you watch the music press, American readers. Certain problems remain to be ironed out before the Beatles' albums can be issued on compact disc, however... Paul's publicist, Bernard Doherty, did the same job for Live Aid, receiving a Special Commendation in the annual Music Week awards and a triple platinum disc



IN SESSION

As the final touches are put to the album we feature an exclusive glimpse behind the scenes at some of the many studio sessions involved in its making.

Collaborators with Paul over the past year have included Phil Collins, Pete Townshend, Jerry Marotta, Phil Ramone, Carlos Alomar and of course producer Hugh Padgham.





George HURRELL

Photographer of The Stars

Famous Hollywood photographer, 82 year old George Hurrell recently came to England especially to add the portraits of Paul and Linda to his portfolio of stars. During his illustrious career he has photographed all the famous of Hollywood, in his beautiful

40's black and white style, which has been widely copied and now is very much in vogue. You'll be seeing the results of his day with Paul and Linda in the near future. Paul took these shots of Linda at the session.



PHOTO: PAUL MCCARTNEY

MEET TOM'S VAN



When Paul was making his film "Give My Regards to Broad Street", he hit upon the idea of having Tom drive a van like the original type the Beatles used in their early days, a Bedford Dormobile, 1961-63 vintage, with a small windscreen. After '63 the van was modified, having a larger windscreen. It was a somewhat tall order to find the exact model some twenty years on!

Most fortuitously, a short while later MPL's John Hammel was driving home from the West End of London late one evening, when he spotted the very van, a right wreck, but the one they needed. However, he couldn't contact the driver as the lights stayed green, so he kept on his tail all the way down Commercial Road until it came to its

destination in Mile End. John talked to its owner, a Unigate milkman, who agreed to sell the van a couple of days later. It was a light Burgundy colour, registration 928 GLB, later featured in the film.

At the end of the filming, Paul decided that it would be fun to keep the van, and have it restored to its original condition. There was an expert on the spot who fitted out the interior of the hot rod used in the film, so Gary Selcow from Car Finders in Devon took the van for a total overhaul. Completely rebuilt, with a reconditioned engine and sprayed British Racing Green, it probably now surpasses its original glory, and has found a new home, as the general run-around at Paul's country studio.



PHOTO: DAVID DAGLEY

Broad Street Video Competition



Monday, February 10th was an unforgettable day in the lives of Mr. and Mrs. John Barnsley and their three children, the day they travelled to London from their home in Stafford, to meet Paul and Linda McCartney!

It all came about because their 11 year old daughter, Sarah, was a whizz at video games. One day last July, she saw that there was a competition in Your Commodore magazine, involving the popular Broad Street game, based on the feature film by Paul McCartney, and as she was quick at the

game, she decided to enter. It required getting the game completed as quickly as possible, which is fairly difficult at the best of times, and answering some questions. She sent in her results, and didn't give it much thought until, much to her surprise and delight, she received word in December that she had been streets ahead of the field on the time, and had won first prize in the first competition she'd ever entered.

The prize was to come to London for a day and meet Paul and Linda at the MPL office in Soho. Her brothers Christian, 13 years and

8 year old Timothy also had the day off school for the event. Upon arrival at MPL they found a computer had been set up waiting for Sarah to show her skills to the McCartneys. Linda snapped the photos while Paul had coffee with the family and chatted to Sarah about the game.

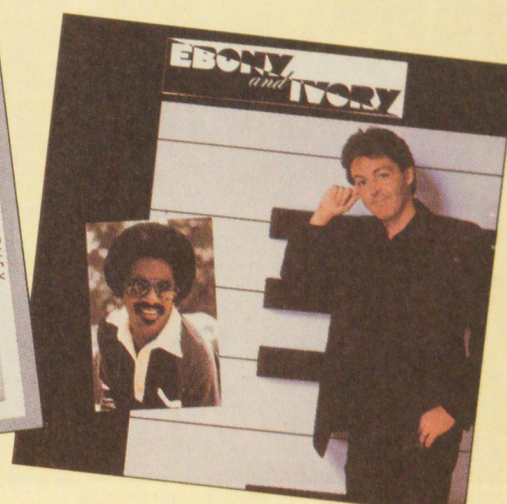
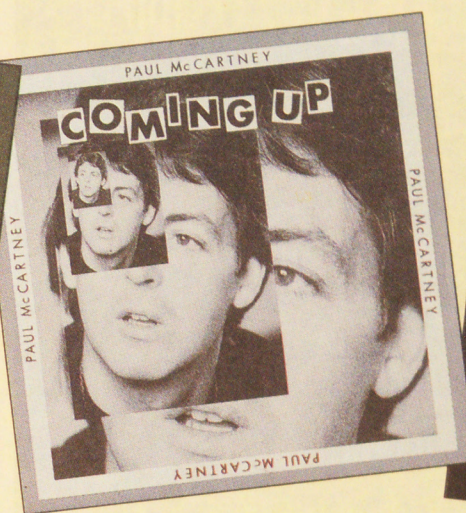
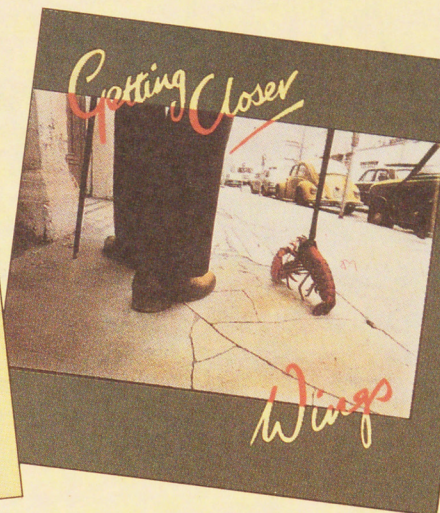
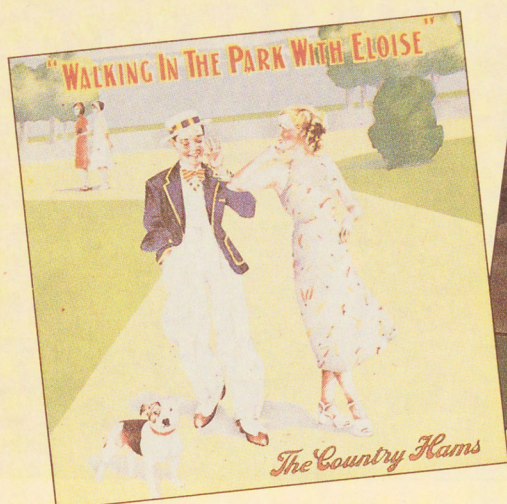
Afterwards they tucked into a quick lunch at McDonalds before embarking on a coach tour of London, hitting all the high spots from the Tower of London to Buckingham Palace. The one they missed was Broad Street Station, which is no longer in use!

PHOTOS: LINDA MCCARTNEY

PHOTO: LINDA MCCARTNEY

Singles: U.S. and Us

Britain and America share the same language – well, almost – but for the last ten years and more they have differed widely in musical taste. This gulf is reflected both in the differences between the McCartney singles released in the two countries and in the differing receptions accorded to the same song here and in the US.



Another thing which has changed since the early '70s is that now no-one releases an album without taking a single from it. When Paul began his post-Beatles career, albums were all the rage – Derek and the Dominoes' "Layla", for instance, wasn't released as a single until long after the group had broken up – and he felt no obligation to put out a single from either McCartney (1970) or Wings Wild Life (1971). In between those two, the brace of 45s from Paul and Linda's Ram provided a bizarre contrast: the very English "Uncle Albert – Admiral Halsey" was released in America only and made number one, while "Back Seat Of My Car", a classic dreamy love song, was simultaneously no more than a minor British hit.

Band On The Run (1973) produced the next major divergence. Firstly, though not strictly relevant here, "Helen Wheels" (the preceding single) was added to the American album, which seems mighty strange to British listeners used to the unity of the LP as originally conceived. The title track was the second single extracted (in 1974), making number one in the US with "Nineteen Hundred and Eighty Five" on the flip and number three at home backed by the British TV theme, "Zoo Gang".

The Country Hams' "Walking In The Park With Eloise" (1974), written by Paul's father

James and (with the Percy Thrillington album) the oddest item in the McCartney discography, was only released in the UK. Being an instrumental, only Paul's name could have given it airplay enough for chart action to be a possibility: as it was, so few fans noticed it at the time that original copies are now highly collectable. (It was reissued in 1982.) With its country lilt, it's slightly strange that the American public weren't given the option to snap up "Eloise".

"Venus And Mars – Rock Show" (1975) was the third single taken from the V & M album, probably to coincide with Wings' British tour: ironically, it did far better in the US. Now it's time for Linda to take a bow – in the guise of Suzy and Red Stripes, the name on the label of "Seaside Woman" (US Epic, 1977). Wings (for it was they) had recorded this some years before and performed it live; not till 1979 did it emerge in Britain, on A & M. We all waited too long for this chirpy number with its wonderfully eccentric instrumental break.

Then came the rum episode of "Mull of Kintyre/Girls' School" (1977), the first Wings double A-side. Paul needed much convincing that his and Denny Laine's tribute to Paul's favourite part of the world had mass appeal, the subject being so close to the singer's heart. In fact, of course, this

personal quality was so endearing that it became the biggest selling British single until "Do They Know It's Christmas?" Across the Atlantic, the radio stations obviously found "Mull" too 'ethnic' and concentrated on the rocking "Girls' School", a moderate hit.

Many thought "Maybe I'm Amazed" the obvious single on McCartney; finally, in 1977, the live version from Wings Over America was issued, making the British charts and the American top ten. The two countries were treated very differently with the singles from Back To The Egg (1979). Britain and the US received "Old Siam, Sir" and "Getting Closer" respectively at first, the latter doing rather better. Then the old country got "Closer" and "Baby's Request" as a double A-side, America getting "Arrow Through Me": again, the latter was more successful.

Now, another strange one: the 1970s revival of Christmas records in Britain left America completely untouched, so that even John and Yoko's "Happy Christmas" sank without trace. Paul's solo "Wonderful Christmas Time" (1979) suffered a similar fate over there, while we British bobbed gently round the Christmas tree and sent it to number six. The disparity continued with "Coming Up" (1980): although not a double A-side, US radio picked up on the

live Wings' version – it made number one – while Paul's completely solo version made number two in the UK.

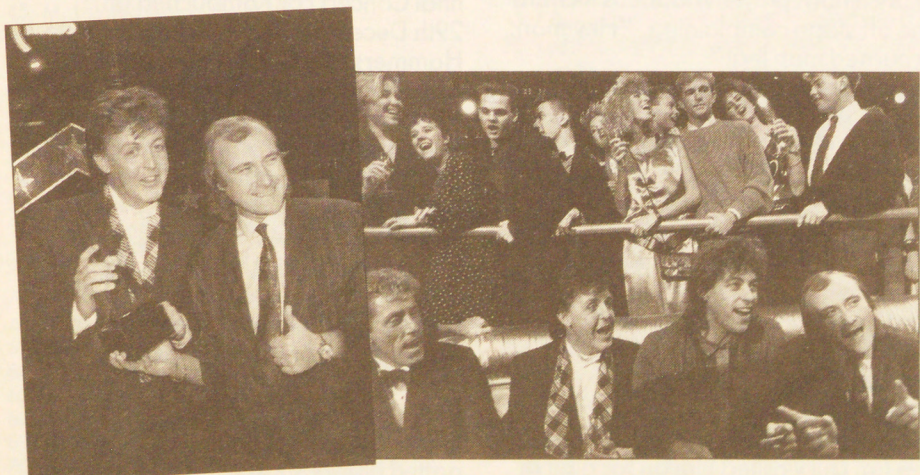
You'd have thought John Bull and Uncle Sam weren't on speaking terms about this time, since 1980's "Waterfall" – a classic ballad in the line from "Yesterday" through to "No More Lonely Nights" – scarcely dented the Hot Hundred, while making the British top ten. Probably as a result, "Temporary Secretary" (1980) wasn't released in the US. However, order was restored with "Ebony And Ivory" (1982), the first to be number one in both countries.

Then came another parting of the ways: The British coupling of "Pipes Of Peace/So Bad" (1983) was reversed in America, the latter song – simple, direct emotion with unusually high-register singing from PMcC – being a good-sized hit while "Pipes" made number two back home. The 'ethnic' problem reared its head again with "We All Stand Together" (1984); Rupert Bear being unknown territory to you poor Americans, you might have said "Nuts" to Nutwood, so the single came out in Britain only. "Spies Like Us", of course, reunited the two countries in 1985.

ANOTHER AWARD FOR PAUL

Caring not that Paul's kitchen cabinet is already groaning with the things, the 13th American Music Awards presented him with a special Award of Merit for his achievements over the last 20 years. An audience of 50 million watched the televised ceremony on 27th

January. Phil Collins hosted the British segment of the show, beamed by satellite from London's Hippodrome Club to AMA headquarters in the US. A happy Paul is pictured with Roger Daltrey, Bob Geldof (who received a special Award of Appreciation for Live Aid) and Phil.



Juke Box Serenade

Does a man's juke box reveal his innocent self? Sounds doubtful, but let's see what we can glean from the contents of Paul McCartney's very own disc-spinner.

Paul's taste in music has never been narrow. When the rock world was becoming increasingly introverted, he harked back to the music of a more relaxed era in writing "When I'm 64" and "Honey Pie". The Black Dyke Mills Band were produced by him for one of the first Apple releases and the launch party for Wings in 1971 featured the dance band of Ray McVay. Peggy Lee was no rock 'n' roller, but Paul appreciated her sultry style enough to write and produce "Let's Love" for her in 1974. Then of course there is that strangely dormant MPL artiste, bandleader Percy Thrillington...

So we should not be surprised that the list starts with two Glenn Miller items, "I Got Rhythm" by Valaida and Al Jolson singing "Give My Regards To

Broadway". Now what does that last one remind me of? Johnny Ray is the only other artist too far back to be more than a faint childhood memory to Paul. As you might expect, most of the remainder are from the rock 'n' roll era.

The home-made early version – skiffle – gets a look in with Lonnie Donegan's "Don't You Rock Me Daddy-O" and Chas McDevitt with Nancy Whiskey (the famous "Freight Train"). Then there are two each from Little Richard (including "Long Tall . . ." – oh, what was that girl's name again?), Elvis and Fats Domino. Jim Lowe's 1956 version of "Green Door", a pinch of rockabilly with Sonny Fisher's "Rockin' Daddy" and the Everlys' "Bye Bye Love" keep the party going.

"If you missed Bill Haley and the Comets in 1956, don't miss Halley's Comet in 1986," runs the tube advert. Well, Bill and co. are in there with "Rockin' Through The Rye". Finally, the broad-minded Mr. McCartney finds room for balladeers Pat Boone and Paul Anka. How many of his selections would you have guessed?

THE UNCOMMON TOURIST



PHOTO: BOB ELLIS



PHOTO: BOB ELLIS

Back in 1972, Paul McCartney had a problem: how to communicate with audiences again without the pressures sure to accompany a return to the road by PMcC, ex-Beatle. His solution was to undertake one of the oddest tours undertaken by a major artist.

Paul, Linda and their three daughters set off from St. John's Wood, London with three dogs, three Wings (one with wife), two roadies, a truck and a caravan and headed north. The well-established college circuit seemed the best bet for impromptu gigs and so it was that Nottingham University entered the history books as the venue for Wings' first performance on 8th February – a lunch-time show, too, something Paul hadn't done since Cavern days. In the light of his career before and since, it's amazing to think of Wings turning up with no hotels booked – they were thrown out of one in Hull – living off fish and chips and resting up in Scarborough, playing tapes of their early gigs like any nervous new band.

The idea was charming and subsequent events confirmed its wisdom: by the time Wings were playing big venues they had an established repertoire of their own, so no one could accuse McCartney of trading on his Beatle past. But first came Wings Over Europe, the following summer's tour, with the truck and caravan replaced by a bus to maintain the casual ambience. As well as a list of "Songs you may hear", the agreeably old-fashioned tour programme cautioned the reader that "The programme of dates and places is subject to alteration". Not half! Several unscheduled gigs were fitted in, including a memorable one on a French beach. The music was suitably earthy, including gems of modern rock 'n' roll like "Hi Hi Hi", "The Mess" and "Soily". It was comparable to Dave Edmunds' Rockpile four years later; when Dave and Paul got together for *Broad Street*, "No Values" and "Not Such a Bad Boy" showed that neither had lost the knack.

Anyone approaching Hyde Park Corner from Piccadilly in London and glancing to the right will spot the queue



PHOTO: BOB ELLIS

stretching round the corner from the Hard Rock Cafe. On 18th March 1973 the queue had something more than the Cafe's celebrated hamburgers in mind: Wings were playing a benefit for Release, the drug charity, bringing Paul if anything even closer to the audience than on his university 'tour' of the previous year. More conventional tours of Britain followed in '73 and '75, Wings going on to Australia after the latter. By 1976 Wings was a tried and tested unit, playing several European dates either side of the famous Wings Over America tour in May and June.

One date was at the Paris Abattoir, an ironic venue for a future vegetarian. More significant was the concert in aid of UNICEF in St. Mark's Square, Venice in March. At the time there was concern that Venice was gradually sinking into the mud, so when one of Wings' trucks made a crack in the square the TV cameras homed in on it. MPL's Alan Crowder had more pressing problems to deal with: "The dressing room was at the back of the square, so the band walked through the audience to the stage. The carabinieri protected the stage, which was about six or eight feet high, until the show started – then they all joined the audience! Trevor [Jones, longtime Wings aide] and I just looked at each other as the two of us cleared people off the stage."

The organisation of Wings Over America was more unusual than any of the gigs. There were bases in Dallas,

New York, Chicago and Los Angeles for the 31 shows, band and crew flying to the nearest one in their customised, 24-seater BAC 1-11 after each gig unless there was another show at the same venue the following night. One such stopover was at the Peach Tree Plaza Hotel in Atlanta, where a lift on the outside of the hotel took them up to their rooms more than seventy floors up – not for the squeamish! Every date was recorded, giving maximum choice for the subsequent live album, and the imperfect stage monitors of old were replaced by a specially designed 15,000 watt system of unprecedented clarity. Slightly more chancy were the "Live and Let Die" explosions in the charge of one 'Iggy' – Ian Knight: 'Ig-knight'. Get it? Sometimes he overdid the powder, so that once horn player Thaddeus Richard came off stage complaining, "Hey man, you burned mah leg!"

Wings' last tour took them round Britain in 1979. For the first time since 1973, when Brinsley Schwarz were on the bill, they had a support act. This was the drily humorous Earl Okin, an acoustic guitarist whose repertoire of antique jazz included an excellent vocal interpretation of a trumpet. Unfortunately, this party piece sometimes received the old-fashioned British raspberry from audiences impatient for Paul and co. – comedian Max Wall had the same problem once when Ian Dury asked him on for a bit of variety.



PHOTO: LINDA MCCARTNEY

Alan Crowder particularly remembers the pipe band "tottering" up the central staircase to the Glasgow Apollo's twenty foot-high stage: "Some of them were not averse to the occasional sherry before dinner..." However, the audience reaction was "tremendous" when they brought "Mull Of Kintyre" to a climax and the live version of "Coming Up" was recorded there on 17th November, the last night of the tour. The tour had started with three nights at Liverpool's Royal Court Theatre, reopened after a lengthy closure. On one of these, the Wings team must have thought they'd stepped into a Western film, huddled together at the centre of a beleaguered wagon train. The city's taxi drivers encircled the theatre to publicise a grievance quite unconnected with Wings – there is no truth in the rumour that Paul had failed to pay his fare on a previous visit.

The last Wings concert was appropriately a very special event: the final Concert For Kampuchea on 29th December 1979, at London's Hammersmith Odeon. Not only that, but a huge line-up played the "Rockestra Theme" from *Back To The Egg*. Live Aid you all know about. Paul was obviously honoured to take part and, who knows, may be recovering his appetite for live work. But, as always, he'll approach it at his own pace so that, should the time ever come, he'll be confident of delivering the goods to the best of his ability. In the meantime, take all comeback stories in the press with a pound of salt. Paul's career has never been run-of-the-mill and, as the above potted history shows, this applies to his concerts as much as anything else.

LISTEN TO WHAT THE FANS SAID

Dear Paul,

I'm writing this letter to thank you for giving me such a good time just to listen to your great music. I like everything you did as a solo artist from *The Family Way* to your wonderful *Give My Regards to Broad Street*. Of course, I love your work with the Beatles, like everyone.

I was wondering, the other day, about the songs I love the most and it was very hard to choose because I love them all. I finally made a list of seven songs:

"Maybe I'm amazed"
"Too many people"
"Band on the Run"
"You gave me the answer"
"Mull of Kintyre"
"Ballroom Dancing"
and "No more lonely Nights"

So, I'm waiting for your next album and I'm sure it's gonna be another masterpiece!

Your friend,
ANDRE TRUDEL,
MONTREAL, CANADA.

Dear 'Fun Club'

How about some articles on past LP's of Paul's and the Beatles', in depth studies where and how they were made — you know what I mean.

Yours sincerely,
MICHAEL COONEY
SELBY, N. YORKS

We'll certainly consider it, Michael.

Dear Sue,

This year's Club Sandwiches were the best ever, full of good colour and black & white photos and interesting stories and news. After *Live Aid* surely Paul must have the desire to go "back on the road" and I was pleased to see he didn't let a fault with the sound equipment put him off! Is there any hope of a tour in the near future? Please let me know.

Once again, let me say what great value the Fun Club is and I look forward to receiving more editions of Club Sandwich.

Yours Sincerely,
JON BRETT
MILTON KEYNES

Regarding possible future concerts, see Cuff Link and The Uncommon Tourist.

Dear Paul,

As fond (extremely!) as I am of your love ballads, it was great to see and hear you rock again in your current video "Spies Like Us". It's always enjoyable to see you play a lot of instruments in your videos. Your hair looks great(!) by the way. It complements that eternally handsome face of yours! I recently purchased and received the books — "Linda's Pictures" and "Photographs". Linda is an excellent photographer and I will treasure those books forever.

Well, back to reading my Club Sandwich back issues. It sure is fun being a Wings Fun Club member!!

Love,
BARBARA HUNTEMAN
WAUWATOSA, WISCONSIN
U.S.A.

Dear Paul,

How are you? Paul, congratulations for your new L.P., I heard "Spies Like Us" and it's so beautiful, the guitar solo you did is excellent! I got stirred when I read that in "Spies Like Us" you play all the instruments. I think you are really a "one man band". Paul, I don't know if I will see the comedy "Spies Like Us" in Colombia, 'cause here the t.v. programs are so bad, they present the worst programs. I really want to see it.

Hey, I'm hearing radio, and they said, "and number four is Paul McCartney with "Spies Like Us". Congratulations, genius! Soon it will be a hit!

O.K., please send my regards to Mary, Stella, Linda, James and Heather. I love you!

LEAH CUPERMAN
CALI-COLOMBIA
SOUTH AMERICA

Dear Sue,

In light of the big "hoopla" being made unnecessarily over Paul's supposedly recent comments, I would like to pass on a passage I came across going through back issues of Life Magazine. This is from the April 16, 1971 issue, and I hope this says it once and for all i.e., how Paul really cared and acknowledged John.

"I've changed. The funny thing about it is that I think a lot of my change has been helped by John Lennon. I sort of picked up on his lead. John had said, 'Look, I don't want to be that anymore. I'm going to be this' and I thought that's great. I liked the fact he'd done it and so I'll be doing it with my thing. He's given the O.K."

Sincerely
BARBARA PAZMONI
BROOKLYN, NEW YORK, U.S.A.

Dear Paul,

Last night I watched the American Music Awards. Receiving the award of merit: Mr. Paul McCartney! Well, I must say, I felt as though I was receiving the award myself. Every time you're awarded something, I'm just as glorified the minute I hear the news, and just as nervous before you make the speech. But just as always, your acceptance speech was warm and wonderful. Thanking your mum and dad the way you did . . . you're a good lad Paul.

I thought Pete Townshend made a great point that evening. He said that the thing he loved most about you was that whatever you do, you always have a good time doing it. That's the truth Paul. It's the fun you're truly having that reaches all your fans and friends inspiring us to have that same zest for life that you do.

Phil Collins read aloud the inscription on your award and as if the crowd couldn't scream loud enough, you appeared on stage with the unprecedented impact the award commended you for. Your comical smooches on Phil were greatly appreciated as your charming wit always is.

Aside from thanking your mum and dad, you thanked three other fairly well known chaps: George, Ringo and Julian's dad, John. And as if you hadn't reached every heart watching that evening, you confessed to the crowd, as if you were speaking to each of us individually, that this is probably one of the most nerve racking things that any of us do. "I'm certainly no exception to this".

I shared in the dream of a million other fans watching that night, that only the magic of you on live television can provide.

Love,
TRACY DISALVO NEW YORK, U.S.A.

Dear Paul,

'PLEASE PLEASE ME' and all your other fans and do a concert. 'THAT WOULD BE SOMETHING' seeing you in concert that's if I got a ticket 'WITH A LITTLE LUCK'. 'DEAR FRIEND' that would be the 'SWEETEST LITTLE SHOW' on earth! 'NO WORDS' could explain the reaction from all your fans! You 'CAN WORK IT OUT' hopefully! 'OO YOU' would make so many fans 'COME TOGETHER' and 'FEEL FINE' with your 'SILLY LOVE SONGS'.

So please 'SAY SAY SAY' you will do a concert! 'DON'T LET ME DOWN' please 'LET IT BE' 'ONE OF THESE DAYS' so I can say (who's just an 'AVERAGE PERSON'!) I 'LISTEN(ED) TO WHAT THE MAN SAID' and it was great.

'THERE'S ALWAYS SOME-ONE WHO CARES' so don't 'KEEP UNDER COVER'.

'FROM ME TO YOU'.
SANDRA DOYLE
CRICKLEWOOD, LONDON

Dear Mr. McCartney,

I am proud to announce our new AOR FM Radio Station, the KAT. It went on the air October 1st and has been getting great local response. I have been a big fan of yours for as long as I can remember, and I really feel a little awkward writing this to you.

I've been in Radio for over 8 years and have tried to play at least 1 Beatles (or solo) recording each and every shift. So. when the KAT went on the air I was upset to find only 2 of your solo albums in the library, but I was so excited last week when a shipment from CBS arrived with *all* of them there. And then the next day we received your new single "Spies like us". I just wanted to express my feelings to you. I've been a member of the Fun Club for several years and have really enjoyed each issue of the Club Sandwich.

Thanks so much for all you have done for the world of music. We could never make it without you.

Sincerely,
JACK RANDALL
AMARILLO, TEXAS, U.S.A.

Dear Sue,

I'm writing in appreciation for the amount of work that goes into *Club Sandwich*.

I love the features and the photos are brilliant.

The *Live Aid* issue was great and I'll treasure it for years as a monumental remembrance of the great event that rocked the world. I'm sure Paul enjoyed the event just as much as his fans did seeing him perform for many years.

The special spy issue was very useful because it tells the fans everything they wanted to know about the filming and recording of the "Spies Like Us" song and video with Dan Aykroyd and Chevy Chase.

The end product was a video full of fun and a song with great thinking lyrics. I particularly love the Prince Charles mask Paul wears and the scene crossing Abbey Road at the end.

I've been a fan for many years and I have all Paul's albums and most of the singles. I await the next album with great enthusiasm. (I wonder what it'll be called.) I'd like Paul to know I think he's my No. 1 all the time.

I'm only seventeen years old and I've never seen Paul in person, but would very much love to.

Rock on Paul.
Yours,
STEPHEN PARKINSON
WREXHAM, CLWYD

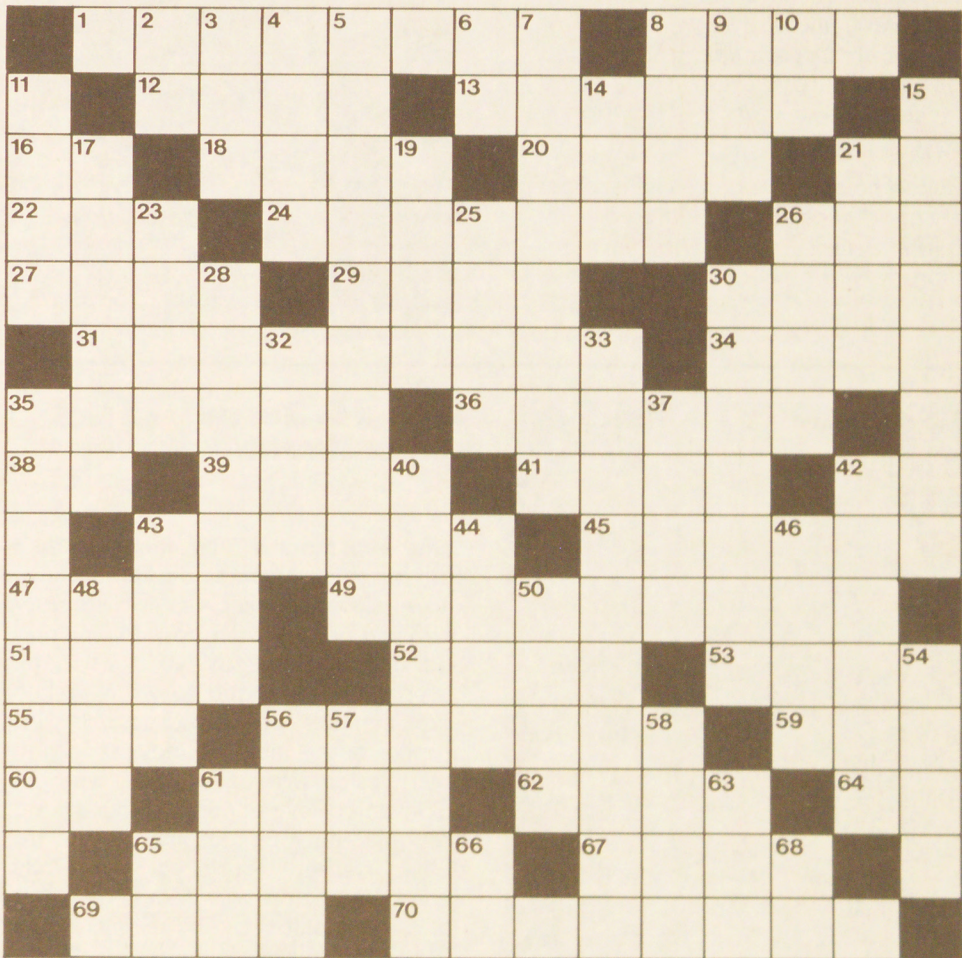
ACROSS

- Gambling game using revolving wheel (8)
- Satellite of the earth (4)
- Inner husks of corn sifted from the flour (4)
- Empty, unoccupied (6)
- Short for "westbound" (2)
- Poetic word for "near" (4)
- Secure, certain (4)
- "_____ and behold!" (2)
- Movable cover of the eye (3)
- Places where milk is kept and butter and cheese made (7)
- Jelly-like substance (3)
- Stupid or coarse person (4)
- Short form of "grandmother" (4)
- Larger of the two bones of the forearm (4)
- Apiarist (9)
- Animals kept for companionship (4)
- District of NE Manhattan (6)
- _____ fly, that transmits parasites and causes sleeping-sickness (6)
- Third largest of the twelve satellites of Jupiter (2)
- Long and difficult journey (4)
- Short tail of deer or rabbit (4)
- South-east (abbr.) (2)
- Resort of SE France, famous for its annual film festival (6)
- Makes into act or statute (6)
- Glance over quickly (4)
- Thought transference (9)
- Story (4)
- Left side of a ship when facing the bow (4)
- Slippery, snakelike fishes (4)
- In folklore, supernatural being that is small and mischievous (3)
- Violent cold dry wind in Southern France (7)
- Payment asked by professional person for his services (3)
- _____ Stevenson, author of "Treasure Island" (2)
- Printer's unit of measurement (4)
- Rob Roy, for example (4)
- Short for South America (4)
- Sides of the face (6)
- Amount carried or conveyed, a burden (4)
- Metal piece of currency (4)
- Person's complete costume or a group of musicians (8)

A CROSSWORD

DOWN

- River in N central Soviet Union (2)
- "Ode on a Grecian _____" (Keats) (3)
- Put in a horizontal position (4)
- Pledge of marriage (10)
- Television (2)
- Relaxation of manner, simplicity (8)
- "The Red Planet" (4)
- Single (3)
- Old Testament (abbr.) (2)
- Nocturnal birds (4)
- Signal given to actor (3)
- US name for treacle (8)
- Port in N Spain on the Bay of Biscay (6)
- To engage for wages (4)
- Fasting season before Easter (4)
- Active or energetic person (4)
- Totally absorbed, spellbound (4)
- Great merriment; song for unaccompanied voices (4)
- Ancient Celtic festival (anagram of tenable) (7)
- Outlying sections of a state, especially of New York State (7)
- Jerome _____, composer of "Show Boat" (4)
- Object that holds something; container (10)
- Leather cases for pistols, attached to a belt or saddle (8)
- Large sea-fish of the mackerel family (4)
- Thing kept in remembrance of giver (8)
- Prevailing fashions in dress, looks etc. (6)
- Young of the cow (4)
- Long aperture or groove, such as one in a vending-machine for inserting a coin (4)
- Principal cook in a restaurant (4)
- Cry aloud or make a short visit (4)
- Makes mistake, sins (4)
- Piece of furniture for sitting on (4)
- Person's manner, bearing or appearance (4)
- Water in the solid state (3)
- Apparatus for weaving (4)
- 21st letter in the Greek alphabet (3)
- Bill for a meal (3)
- Short for Commanding Officer (2)
- Chemical symbol for tin (2)
- Abbreviation for decilitre (2)



CHRISTMAS CROSSWORD SOLUTION

ACROSS: 1 Sir, 3 Ad, 5 OK, 6 Oer, 9 Or, 11 Spies like us, 14, EP, 15 Demo, 16 Snap, 18 Past, 20 Set, 21 Ire, 23 Mild, 26 Sea, 27 Abbey Road, 29 Con, 30 Learner, 31 Angel, 32 Sonar, 33 Sundown, 35 Bet, 36 Two, 37 Ann, 39 Single, 42 Do, 43 We, 44 Video, 47 Singers, 48 Spot, 50 Ell, 51 Slant, 53 OT, 54 Shaw, 57 Oh, 59 One, 60 Dixon, 62 Use, 63 ET, 64 Near

DOWN: 1 Ski, 2 Roses, 4 Does, 5 Op, 7 Elmer Bernstein, 8 Riot, 10 Run along, 11 Spare, 12 Ed, 13 SA, 14 Epistles, 17 Pa, 19 Sea-saint Studios, 22 Warner Bros, 23 My Carnival, 24 Iron, 25 DA, 28 Dylan, 34 Open, 38 New Orleans, 40 Invitation, 41 Gadgets, 45 In, 46 Eel, 47 Solo, 49 PS, 52 Code, 55 Hour, 56 Week, 58 Hit, 61 NE



Rupert's Comings and Goings

THE RUPERT LEAGUE

Members are to be cheerful and unselfish and to strive with all their might to make people happy. They should always be ready to do a good turn and especially to those less fortunate than themselves. They will always respect their elders and always cheerfully assist the aged or crippled and take particular care of little children.

A Birthday Party for a Bear?

An old church tucked away in busy Canterbury, held a special birthday party for a very special bear.

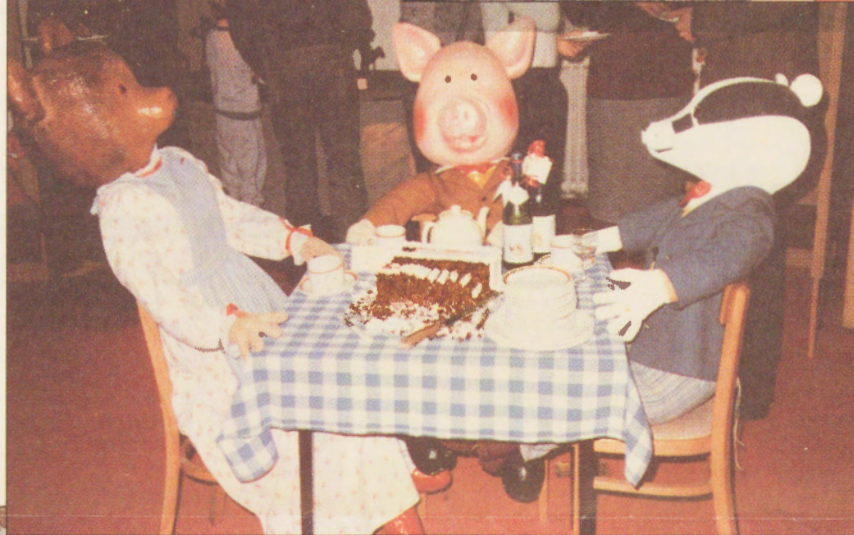
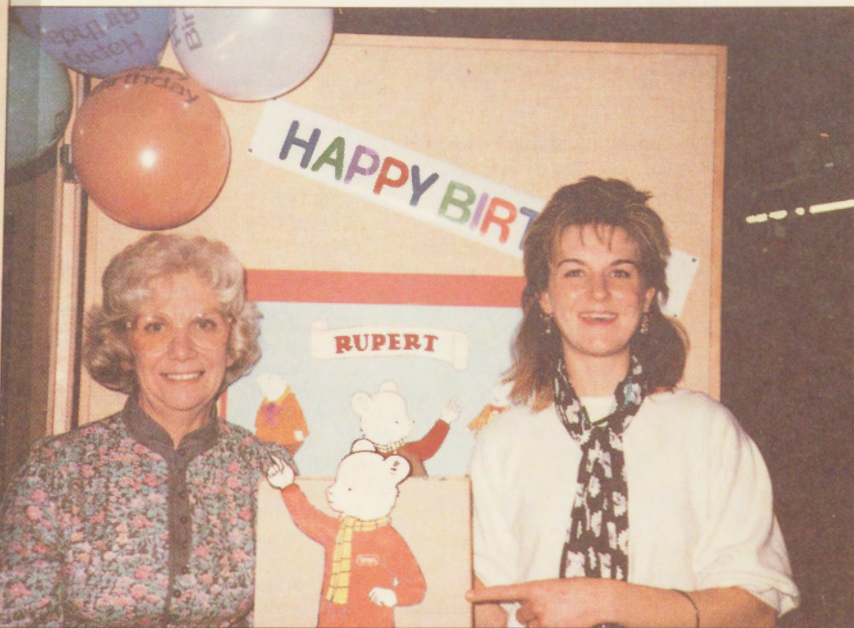
Rupert was 65 years old. He was born from the imagination of Mary Tourtel who was a local Canterbury lady. Audrey Bateman decided to commemorate Rupert's birthday and Mary Tourtel's local connection by organising a display of Rupert articles, thoughtfully put together by many different people.

A warm reception was held to wish Rupert a happy birthday, full of spirit and fun. All different ages of people tucked into a birthday cake and commented on how Rupert had managed to retain his innocence and quality of great charm in such modern and fast moving times.

Time, care and love was put into this exhibition, and all eyes were glued to the hugely successful Frog Song video, given by Paul and Linda in return for a piece of Rupert's very own birthday cake.

Rupert holds a little place in the corner of my heart since he often featured in my bedtime stories, so let's wish him many more very happy birthdays to come.

A Local Nutwood Resident



Alfred E. Bestall remembered

Some two months after Rupert Bear's 65th birthday, Alfred E. Bestall, his best-known illustrator, died on 15th January at 93 in a North Wales hospital. He had had an operation last year, when he nevertheless managed to write to Fun Club member Steve Morris from his hospital bed - much to Steve's delight.

Mr Bestall was not Rupert's creator, but invented several new characters and brought Nutwood to life with extra detail. Herbert Tourtel of the *Daily Express* asked his wife Mary to dream up a competitor to the *Daily Mail's* Teddy Tail: Rupert was the result. He first appeared in *The Little Lost Bear* on 8th November 1920 - it was a single drawing only and Rupert did not appear daily at first; Herbert Tourtel wrote the verses beneath his wife's pictures. The country around the

Tourtels' Bluebell Cottage, near Canterbury, was Mary's inspiration for Nutwood, but by 1935 failing eyesight had forced her to retire.

Alfred Bestall, an illustrator for *Punch* and Enid Blyton among others, was chosen as her successor and remained involved almost until his death. Certain rules were by now established: although a human-looking foot is occasionally sighted, Rupert must always be fully clothed; at least part of him must appear in every panel; there must be six horizontal stripes on the famous check trousers. Bestall suffered what John Lennon would have called "a nervous breadvan" through overwork in 1948, after which date assistants shared the load. He usually drew Rupert's head - difficult to get exactly right - and worked mostly on the annuals, which have appeared continuously since 1936. *Rupert And The Frog Song* was based on his inside cover picture for one annual.

Lord Beaverbrook, War Minister as

well as *Express* proprietor, kept Rupert going during World War II as a boost to national morale, other strips being suspended due to the paper shortage. In 1970 a TV puppet series inspired several stage productions and more recently a Rupert comic was launched. Then in 1985 came *Rupert: A Bear's Life* by George Perry with Alfred Bestall, published in the UK by Pavilion/Michael Joseph at £9.95.

Devotee Audrey Bateman put together a 65th birthday exhibition in Canterbury, very close to Mary Tourtel's birthplace, which ran from 19th November to 14th December with two readings from the books and a children's party on the last day. Some of the flavour can be glimpsed from the pictures above, together with a letter from a happy Nutwood resident.

With fans like Audrey, Paul and Linda, it's a happy thought that Alfred Bestall died knowing Rupert Bear's popularity remained undiminished.